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CONTINUITY FOR NATIONAL 4-H CLUB PROGRAMS
National Farm and Home Hour
12:30-1:30 p.m., E.S.T.
Saturday, April 3, 1937

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(1) AMERICA THE BEAUTIFUL (March) -- U. S. Marine Band MARINE BARRACKS

ANNOUNCER: (Against background of trio, pp)

Welcome, young ladies and gentlemen, to the 94th monthly national 4-H Club radio broadcast. The National Broadcasting Company and 71 associated radio stations from coast to coast present these broadcasts on the first Saturday of each month, cooperating with the United States Marine Band and the Federal and State agricultural Extension Services.

(MUSIC UP TO CLOSE)

To describe what is in store for us on this program and to present our first speakers, we call upon Morse Salisbury.

SALISBURY:

Thank you, _____.

(Ad lib description of weather and setting at the Marine Barracks.)

Each year in the 4-H Club broadcast series we present a program reporting on the progress made in Negro 4-H Club work.

There are now in the fifteen Southern States over four hundred fifty negro men and women extension agents, teaching negro farm families better farming and homemaking. Many of these men and women have been trained for their work by the negro land-grant colleges, one in each of these States, and all are experienced farmers and homemakers. They give a great deal of attention to the girls and boys on the farms and plantations, and are rightly proud of the steadily increasing enrollment in their clubs, an increase of

ten percent last year, bringing the total to 112,034. And they are going ahead again this year. Mahlon Watson, our club member speaker from Virginia says his State has 2100 more members this year and Lillie Mae Moses, representing South Carolina, reports 2700 more boys and girls carrying demonstrations in her State.

But I think that 4-H Club members and their listening friends will get a better picture of achievements of 4-H Club members and of the spirit that animates their leaders by hearing some reports of individual and club accomplishments from the mouths of members and leaders. So let's summon to the microphone our guest speaking members. Here is Lillie Mae Moses, Club Girl of Oswego, Sumter County, South Carolina. Lillie Mae is 17 years old this Spring. Back in 1930 when she was 10 years old she began 4-H Club work. She has successfully completed projects in gardening, food preparation and conserving, clothing and home improvement. She has represented Sumter County at State short courses, State Camp, and County-wide activities. She is local leader for the 4-H Club in her community at present.

Even in her short life she has accumulated so much experience that we can't expect her to tell about all of it, so we have asked her to report only on the results of her Club work in gardening and canning for family living. All right, Lillie Mae, please go right ahead and tell us what you've done in these projects and what it has meant to your family.

(2) GARDENING AND CANNING FOR FAMILY LIVING --
Lillie Mae Moses WASHINGTON STUDIOS

STUDIO ANNOUNCER:

That was a straight-forward story that Lille Mae Moses of Sumter County, South Carolina, has just told us. I think it's quite clear that the gardening and canning 4-H Club projects have improved the living of her family, and doubtless of the other families in her community where 4-H Club girls are now working with these projects under the direction of Lillie Mae.

Now let's have a report from a 4-H Club boy. The Negro 4-H Clubs have chosen to make this year's report of an individual example of the meaning of Club work in better living on the farm, Mahlon Watson of Crewe, Nottoway County, Virginia. Mahlon is 16 years old. How long have you been in Club work, Mahlon?

(3) BETTER POULTRY AND BETTER LIVING ON OUR FARM --
Mahlon Watson WASHINGTON STUDIOS

SALISBURY:

Those were two dandy illustrative reports of individual accomplishments of outstanding Negro 4-H Club boys and girls. We thank Mahlon Watson of Virginia and Lillie Mae Moses of South Carolina for their good story telling. Later on we will call upon some leaders from Virginia and South Carolina to tell us about Club accomplishments as well as individual accomplishments.

And in the meantime, we'll have the 4-H music hour. For further details of which, we fer you to R. A. Turner.

TURNER:

How do you do, 4-H Club folks!

This is the hour when 4-H Club members throughout the land are at their radios listening to their national broadcast. And once again, 4-H Club members, I am happy to present to you the United States Marine Band and Captain Taylor Branson, the leader.

In today's National 4-H Music Hour we feature Music of the Plantation and Cabin. To open this musical interlude we hear the band play the composition Song of the Bayou by Bloom.

(4) SONG OF THE BAYOU -- U. S. Marine Band (5 min.) MARINE BARRACKS

TURNER:

That number, Song of the Bayou, by Rube Bloom, sets the stage for our consideration of Music of the Plantation and Cabin as we continue our study of AMERICAN COMPOSERS which you remember is our theme for this year.

One sometimes hears the statement that American has developed no music of its own - that we are compelled to fall back on the music of other countries. Such does not seem to be the case. In one of its recent publications, the International Society for Contemporary Music lists the names and works of from 50 to 60 eminent living American Composers, and also about 175 well known living American composers. Add to these the names and works of American composers who are not now living, and one has conclusive proof that America has made a notable contribution to the music of the world.

In order to truly appreciate negro songs, one must hear them sung by the negroes themselves. The peculiar quality of voice and manner of singing are characteristic. It is but rarely that great success attends any attempt to imitate negro singing. Undoubtedly, negro songs appear to

their best advantage when sung by a group of negro singers. Fortunately, however, negro music lends itself well to orchestration, and so, when we cannot hear the negroes sing, we can still enjoy listening to their characteristic music.

Now I have a surprise for you. We have seldom had any vocal music on these 4-H Club broadcasts. But we thought that you would enjoy hearing some of the Music of the Plantation and Cabin sung by the glee club from Howard University, a negro university located here in Washington, D. C. They are here with us and will sing, as their first number, a composition by Work entitled "Mandy Lou." Mr. R. W. Tibbs is director of the glee club.

(5) MANDY LOU -- Howard University Glee Club (____ min.) MARINE BARRACKS TURNER:

It has been charged by some critics that the negro music of the South is not American at all, but African. However, our negro songs are largely the result of American surroundings, even though some of them may have been brought forth by Africans or Afro-Americans. Negro songs like ours are not found in Africa. It was the plantation, the river, the cabin, and the cotton-field which furnished the setting for most of our negro songs. It was through the medium of music, that the negro often expressed his emotions and his sentiments.

Ernest Ball has set to music the poem entitled "Who Knows" written by Paul Lawrence Dunbar, the Negro poet.

Next we hear the United States Marine Band as they play the composition "Who Knows?" by Ball.

(6) WHO KNOWS? -- U. S. Marine Band (2½ min.) MARINE BARRACKS

TURNER:

We are told that America has developed three types of music which are distinctively her own, namely, Indian music, cowboy songs, and negro spirituals. Songs which have grown up around southern plantation life are probably more advanced than our Indian songs. And the banjo, chief instrument of the plantation, is also much more advanced than the instruments which were used by the Indians. In negro folk songs we find melody, emotion, and harmony -- all of the elements that constitute the power of old-world folk music.

Notice how these three elements are blended in the Negro song Deep River as arranged by Burleigh, which the Howard University Glee Club will sing for us now.

(7) DEEP RIVER -- Howard University Glee Club (___ min.) MARINE BARRACKS

ANNOUNCER:

This is the National Farm and Home Hour.

(CUE: C H I M E S)

TURNER:

Perhaps the organization which attracted world-wide attention to America's negro music was the Fisk Jubilee Singers, who made concert tours throughout Europe and America. No study of America's negro music would be complete without mention of their work.

A considerable number of negro composers and solo artists have brought honor to themselves and still further recognition to America's negro music. Among these are Nathaniel Dett, Coleridge-Taylor, Henry Burleigh, and Cameron White, together with Paul Robeson and Roland Hayes, who are on the concert platform today.

We just heard the Howard University Glee Club sing one of Henry Burleigh's arrangements and next we shall hear a composition by Nathaniel Dett. Nathaniel Dett, one of the foremost living negro composers, has, since 1913 been director of the music department at Hampton Institute, Hampton, Virginia.

Not all negro music is given to song. Dance music has its place also. We find an example of this kind of music in the Juba Dance, taken from Dett's piano suite entitled "In the Bottoms." This suite depicts Negro life in the river bottoms of the South. The word "Juba" designates a dance in which the dancers stamp on the ground with the foot followed by two slaps of the hands.

Catch the rhythm of this selection as the United States Marine Band plays for us the Juba Dance by Dett.

(8) JUBA DANCE -- U. S. Marine Band (2 min.) MARINE BARRACKS

TURNER:

It is often impossible to discover the name of the composer of certain negro songs. Many of those songs, like Topsy, just grew up. A worker in a cotton field would start a song, other workers would take up the tune, verse after verse would be added, and thus another song would be created.

Now the Howard University Glee Club sings their last number. This one is entitled "Honor, Honor" as arranged by Hall Johnson.

(9) HONOR, HONOR -- Howard University Glee Club (____ min.) MARINE BARRACKS

TURNER:

I want to thank Mr. Tibbs and the Howard University Glee Club for their part in helping us to a better appreciation of the music of the plantation and cabin. They have helped us make this entire National 4-H Club

Radio Program, which is devoted to the accomplishments of negro 4-H Club members, much more complete.

Throughout the Sunny South, the Cake Walk is a favorite dance of the negroes. A Cake Walk is a dance in which a prize is given to the couple whose dress and dancing are the fanciest. Kerry Mills has given us a typical example of music used in this dance and he has named it "At a Georgia Campmeeting." It is played now by the United States Marine Band.

(10) AT A GEORGIA CAMPMEETING -- U. S. Marine Band (2½ min.) MARINE BARRACKS

TURNER:

And so ends our National 4-H Music Hour for today. When I again meet you on the air at this same time on Saturday, May 1, we shall study Typical American Marches. Now here is Morse Salisbury who will introduce the remainder of the National 4-H Radio Program.

SALISBURY:

But not till after I have added my thanks to Mr. Tibbs and the Howard University Glee Club for their fine contribution to this program.

Now, back to reporting. Here is John L. Charity, District Farm Agent in the Virginia Extension Service. Thinking that perhaps some of our listeners may not yet understand just the meaning of 4-H Club demonstration, that's used so often in describing the Negro extension work, we have asked Mr. Charity to give us his view of the meaning of this term "Demonstration". 4-H Club listeners, John L. Charity.

(11) WHAT WE MEAN BY DEMONSTRATION -- John L. Charity WASHINGTON STUDIOS

STUDIO ANNOUNCER:

John L. Charity, District Farm Agent of Virginia has given us a definition, with illustrations, of the meaning of the term "4-H Club Demonstration". That seems to be our editorial for today. We will wind up with a 4-H Club feature story -- a story about the first State 4-H Club Camp for Negro boys and girls to be established in the United States. Our reporter is Marian B. Paul, District Home Agent for South Carolina.

(12) THE NEGRO STATE 4-H CLUB CAMP OF SOUTH CAROLINA --
Marian B. Paul WASHINGTON STUDIOS

SALISBURY:

That report on the Negro State 4-H Club Camp of South Carolina, truly a cooperative enterprise, I should say, concludes this year's Negro 4-H Club program, as usual an interesting and informing broadcast session of talk and music.

(Ad lib and weather forecast concluding at 1:28:30 with announcement of National Anthem.)

ANNOUNCER:

You have been listening to the April 4-H Club radio program. This is the 94th broadcast in the 4-H Club series. All have been arranged by the Federal and State agricultural Extension Services and transmitted by a coast to coast network of our associated radio stations. Today's broadcast originated in Washington, D. C. It reported on the progress of Negro 4-H Club work during the past year and included a music hour presenting songs of plantation and cabin played by the United States Marine Band or sung by the Howard University Glee Club. This is the National Broadcasting Company.

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April 1937